



CD 2006--6
Friday, January 20, 2006
7:30 pm, Walter Hall



Faculty of Music
NEW MUSIC FESTIVAL
Dennis Patrick, coordinator
presents

STUDENT COMPOSERS CONCERT

Suzanne un jour

Tawnie Olson

Katelyn Clark, harpsichord

A Choreography, The Metamorphosis

Jordan Pal
Chapter I

Chapter II
Chapter III

Choreography by Sarah Romeiro

Natalya Grod, Sarah Romeiro, Brittini-Lee Whiting, dancers
Ryan McClelland, Mark Andrews, piano

Suite for Guitar

Christopher Pierce

Rob MacDonald, guitar

Focal Point

Henry Ng

Julia Stroud, bass clarinet; Min Koh, violin; Kathy Rappaport, viola;
Paul Widner, cello; Gary Kulesha, conductor

INTERMISSION

The Road to Shu is Hard (2005)

Fuhong Shi

Kristin Mueller-Heaslip, soprano

String Trio

Robert Rival

Sharon Lee, violin; Mohsin Bhujawalla, viola; Hannah Kim, cello

Emanations (2005)

Fuhong Shi

Tanya Charles, violin; William Best, viola; Marie-Cristine St-Jacques,
cello; Sean King, bass; Amie Watson, percussion I; Tricia saunter,
percussion II; Gary Kulesha, conductor

The New Music Festival appreciates the generous support of Roger D. Moore.

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Biographies and Program Notes

Suzanne un jour TAWNIE OLSON

Tawnie Olson's music has been performed by a wide range of ensembles, including the Calgary Philharmonic Orchestra, the Gemini Duo, the Satie Quartet, the Land's End Ensemble, the Guelph Chamber Choir, the MacMillan Singers, the Yale Camerata and the Yale Pro Musica. She holds a Master of Music degree from the Yale School of Music, an Artist Diploma from the Institute of Sacred Music at Yale and a Bachelor of Music degree from the University of Calgary. Ms. Olson is currently pursuing a doctoral degree in music composition at the University of Toronto, where her principal teacher is Chan Ka Nin.

"The story of Susanna and the Elders is found in the eponymous book in the Old Testament Apocrypha. It tells how Susanna, a devout young woman of good character, was accosted in her garden by two respected elders of the community, who attempted to rape her. When she cried out for help, they told the people who came running that they had caught her in the act of adultery with some young man who had, they said, fled the scene. While nothing like this had ever been heard of Susanna before, no one bothered to ask her side of the story and, according to the customs of that time, she was sentenced to death. No human listened to her, but the story says that God heard her cries, and sent the prophet Daniel, who cross-examined the elders and vindicated the young woman. Orlandus Lassus wrote a famous chanson based on Susanna's story; it was subsequently used

in a set of keyboard variations by Duncan Burnett. Material from both works is used in this one, which is dedicated to Katelyn Clark." - notes by the composer

A Choreography JORDAN PAL

Jordan Pal is a Masters student studying with Christos Hatzis at the University of Toronto, Faculty of Music. He completed his Bachelors degree at McGill University in Montreal and has had the opportunity of working with Jean Lesage, Brian Cherney, Christoph Neidhöfer, and John Rea. Jordan's work ranges from chamber music to orchestral music and to film. He has written a number of large-scale works and one professional feature-length film entitled *Snapped* (2005). He is currently organizing a concert for contemporary music in the springtime in which his violin concerto will be performed. His quest for understanding, shapes the very essence of his music and in turn often places himself in his music as a figurative character surviving through the afflictions of the "narrative" at hand. Jordan has had a wonderful time working with the talents of Ryan McClelland, Mark Andrews, Sarah Romeiro, Brittini-Lee Whiting and Natalya Grod. Special thanks to Dennis Patrick and others who work so hard to keep such an important tradition alive.

"*A Choreography*, an unconventional ballet, is based on Franz Kafka's *The Metamorphosis*. The title, *A choreography*, reveals what is essential to such a project – the interpretive aspect. A work that

formulates itself as a fundamental ontology and as existential analysis allows for the opportunity to unite different perspectives. The composer extracts what he perceives to be the true essence of Kafka's work, while the dance choreographer interprets the composer's interpretation of Kafka to create a visual narrative. Ultimately, the audience creates their own interpretation, committing to a personal exegesis. This is the essence of communication – the imposition of the self. The creator(s) lay down the foundation for future interpreters. The foundation is composed of the dramatic contour of Kafka's story – the emancipation of the self through the catharsis of death. The "protagonist" is faced by the imposition of an unnatural existence and therefore must endure his necessary metamorphosis." - notes by the composer
 "...it was not a dream" – *The Metamorphosis*, Franz Kafka

Sarah Romeiro has been dancing since the age of six. She was first trained in ballet then continued in jazz, modern, lyrical, tap, musical theatre, folk and hip hop. Ballet was her main focus throughout her twelve years of training and she attained the level of Advanced I in the 2002 Royal Academy of Dancing Examinations. Sarah is in her fourth year of studying Drama at the University of Toronto. She became part of the U of T dance community in her first year when she joined Silhouettes Dance Company. She has been the Artistic Director for two years and now holds the position with Melissa Gervais. It is being a part of this company that has made her fall in love with modern dance.

Suite, for Solo Guitar

CHRISTOPHER WILLIAM PIERCE

Christopher William Pierce has been honored with composition fellowships and awards from the Aspen Music Festival and School, Peabody Conservatory, University of Toronto and ASCAP. His music is frequently performed throughout the U.S.,

Canada, South America and Europe. His music has been performed by the Proteus Ensemble, Quartetto Invitato, guitarist Robert MacDonald, and the Peabody, and Arizona State University Symphony Orchestras. Currently a doctoral student at the University of Toronto under Gary Kulesha, he has studied previously with Christopher Theofanidis at the Peabody Conservatory, and with Nicholas Maw and Chris Rouse at the Aspen Music Festival and School.

"*Suite*, for Solo Guitar was written in 2003 while living in Baltimore, Maryland, this was my first collaboration with guitarist Rob MacDonald. Being my first piece for the guitar, I attempted to capture the essence of the instrument while maintaining my own voice. The work has four movements, with the two inner movements being slow and pensive, and the outer movements quick and extroverted. This work has constantly been revised, and owes a tremendous amount to Mr. MacDonald who was present from conception to end." - notes by the composer

Focal Point

HENRY NG

Henry J. Ng (b. 1981) holds a Postgraduate Diploma in Composition from the Royal College of Music, London, and a Bachelor of Music from McGill University. His principle teachers include William Mival, Sean Ferguson, and Christoph Neidhöfer. He has participated in numerous software workshops, most notably at IRCAM in Paris, and at STEIM in Amsterdam. He has also taken part in masterclasses with Rolf Martinsson and Steve Reich. A recipient of the United Music Publishers Prize, and the Eric Award for electroacoustic music, Henry's music has been performed in various cities in Canada and the U.K. He was recently invited to present his work at the Digital Music Research Network Summer Conference in Glasgow, Scotland, as a composer and end user of music

technologies. Upcoming engagements include a performance of his work with the Nouvel Ensemble Moderne in Montreal during the biennial MusMix festival. In September 2005, Henry returned to his native Toronto to pursue a Masters degree at the University of Toronto.

"*Focal Point* was composed under two given specifications:

1. A 12 tone row of pitches is to be used to generate the musical material. The row appears at the end of the piece in its original given form.
2. From a choice of three different forms, one was to be followed. In this case, while keeping the music continuous, the work is structured as a set of variations.

When I began composing this piece, I asked myself whether it is possible to use the row, without using the row of pitches. In other words, would it be possible to satisfy the requirements of the piece without using the 12 tone row of pitches in the expected manner. I posed this question because I do not see any purpose in writing a 12 tone piece using traditional ways of varying the row such as transposition and retrograde.

I believe it is possible to make use of the 12 tone row, without manipulating the order of pitches. In my view, a 12 tone row focuses exclusively on pitch. In this work, I have attempted to change the focus to other elements of music. The focus of the row generates the musical material. I make use of the row by using its focal point. Since a row consists of 12 pitches, the piece begins with a small number of pitches – an idea produced by the focal point of the row. The work evolves (in a non-linear fashion) from a small number of pitches to 12 pitches at its conclusion.

As for the structure of the work, variations usually refer to thematic or melodic variations. However, my variations in this piece are the different points of focus. The row is subjected to a different focal point in each variation. For example, the final variation focuses on the melodic contour of the row." - notes by the composer

String Trio ROBERT RIVAL

Robert Rival is an emerging composer of concert music whose contemporary tonal style is characterized by drama, clarity and lyricism. The Toronto Star has described Rival's music as "brisk and bounding"; the Ottawa Citizen as "melodic and accessible," "well crafted," "engaging" and "immediately appealing." His *Piano Trio* (2005) will be broadcast on CBC radio on January 22, 2006, featuring performers Denise Djokic, Renée-Paule Gauthier and Peter Longworth. Other recent works include *Saison des semailles, le soir* for chorus on a poem by Victor Hugo, and *The Great Northern Diver*, a symphonic poem about the common loon. Rival's works have been performed in Canada, USA, UK, Ireland and France, in venues and festivals including the National Arts Centre (Canada), Dublin National Concert Hall, Bridewell Theatre (London, UK), Salle Cortot (Paris), Ottawa International Chamber Music Festival, Canadian Youth Orchestra Festival and the NY International Fringe Festival. Rival holds an MMus from the University of Ottawa where he studied with Steven Gellman, an MFA in musical theatre composition from NYU, and has studied privately with Malcolm Forsyth. He is currently a student of Christos Hatzis in the doctoral composition program at the University of Toronto. Visit his website at www.robertrival.com

"*String Trio* (2003) is an eight-minute rapidly evolving conversation on five short contrasting motifs. From the harmonically abrasive and dramatic opening that features an aggressive motif in the cello accompanied by harsh pizzicato chords, to the soaring melancholic lyricism in the middle section in which the fluid *Dies Irae* theme is passed seamlessly from instrument to instrument, the piece alternately evokes stark, violent, expressive, mysterious and contemplative landscapes. The conversation is twice freed from the constraints of strict time—a rubato cadenza-like line engages a

frenetic and repetitive underlying dialogue—that produces a particularly eerie effect when the violin's high harmonics are juxtaposed with the low strings playing *sul ponticello*. Following its Montreal premiere

in 2003, *String Trio* was performed at the 2004 Ottawa International Chamber Music Festival by an ensemble including cellist Djokic, and at the Francophonie New York Festival in 2005. - notes by the composer

New Music Festival

UNIVERSITY OF TORONTO FACULTY OF MUSIC



1.18

CONTEMPORARY OPERA SHOWCASE

Three scenes from *Urban Life*
Composers: Brian McDonagh,
David Ogborne, Albert Y. Wong
Original texts: Michael Patrick Albano
11:00 pm. WNe Mac FREE

GRADUATE STUDENT COMPOSERS CONCERT & KAREN KIESER PRIZE IN CANADIAN MUSIC PRESENTATION

Works by Jason Stanford, Andrew
Stanilav, Christopher Pierce. This
year's Karen Kieser Prize winner:
Katarina Curcin "Walking away
from..." for string quartet.

7:30 pm. WNe Mac FREE



1.19

COMPOSERS FORUM FEATURING JAMES ROLFE

7:30 pm. WNe Mac FREE

1.20

STUDENT COMPOSERS CONCERT

Works by Jordan Pal, Christopher
Pierce, Robert Rival, David Ogborne
7:30 pm. WNe Mac FREE

SPECIAL PERFORMANCE

Music for a Summer Evening
(Makrokosmos III) by George Crumb
Featuring Mark Andrews, Foresta
Zaleski, Joel Comiller and Andrew
Dunsmore

10 pm. WNe Mac FREE

1.21

STUDENT COMPOSERS WORKSHOP

Works by Laura Silberberg, Pouya Hamidi,
Megan Shin, Jon Trueman, Sharbel Dalal
2 pm. WNe Mac FREE

STUDENT COMPOSERS CONCERT

Works by Glenda del Monte,
Christopher Pierce, David Arcus,
Kevin Lau, Aaron Tsang, Lily Lau,
Tawny Olney

7:30 pm. WNe Mac FREE

Festival coordination:
Dennis Patrick

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